

EARLY NEWCOMB POTTERY

FROM THE BARBARA AND HENRY FULDNER COLLECTION



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2016



Barbara and Henry Fuldner

I dedicate this exhibition and the accompanying catalogue to the memory of Henry Fuldner, for whom this would mean so much, and to our children, Gus and Carl, who carry on his legacy. 🍀

Barbara Fuldner

EARLY NEWCOMB POTTERY

FROM THE BARBARA AND HENRY FULDNER COLLECTION

AT

THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

MAY 7—NOVEMBER 6, 2016

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FROM THE EXECUTIVE DIRECTOR

Like many good ideas, the Stickley Museum at Craftsman Farms' exhibition *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection* (May 7 to November 6, 2016) started with a small seed—in this case a single phone call on a summer Friday afternoon.


The idea of producing an exhibition which would celebrate the like-minded business endeavors of Newcomb Pottery and Gustav Stickley seemed both timely and intriguing. An exhibition exploring these two contemporaneous ventures of the American Arts and Crafts movement would serve as an appealing complement to the nearby Princeton University Art Museum's exhibition *Women, Art, and Social Change: The Newcomb Pottery Enterprise* (May 7 to July 10, 2016; organized by the Newcomb Art Gallery at Tulane University and the Smithsonian Institution Traveling Exhibition Service). The Stickley Museum's exhibition, installed within the interiors of Gustav Stickley's own home at Craftsman Farms, also would provide opportunities for an extensive exploration of the rich histories, parallel visions and shared ideology of these two endeavors.

No matter how good the idea, coaxing a single conversation into a comprehensive exhibition and catalogue requires nurturing, determination, and, in this case, the focused planning of a dedicated team. Each component of this catalogue, from Adrienne Spinozzi's illuminating essay to Marilee Meyer's detailed timeline to the riveting imagery, was approached with meticulous care. The catalogue was undertaken with the intention of presenting thought-provoking scholarship, while also providing an important memento of this groundbreaking exhibition.

The Stickley Museum at Craftsman Farms is indebted to Barbara Fuldner for sharing the extraordinary collection of Newcomb Pottery that made the exhibition and the accompanying catalogue possible. The mutual passion and thoughtful care with which Barbara and Henry Fuldner assembled this collection is very much in evidence, and it is our great fortune to partake in its abundance and beauty.

Some ideas, even good ones, never make it past the seed stage, full of potential but never growing beyond that. Through Barbara's generosity of spirit and the ambition of a committed team, the exhibition and this catalogue, grew into a full flower, much like the blossoms that grace each piece of Newcomb pottery.

At the Stickley Museum at Craftsman Farms, it is our mission to share Gustav Stickley's ideals, while endeavoring to demonstrate the relevance of his vision today. This exhibition's focus on the "maker" idealism of the American Arts and Crafts movement and the vital contributions of women to both enterprises underscores the present vitality of Gustav Stickley's legacy. We are delighted to share the exhibition with you.

Thank you for your support of the Stickley Museum at Craftsman Farms. 

Vonda K. Givens

Executive Director


I am excited to have this opportunity to be showing the collection of early Newcomb College pottery, which my late husband Henry and I collected, at Gustav Stickley's home, now the Stickley Museum at Craftsman Farms (SMCF). This project means a lot to me.

I am a great-granddaughter of Gustav Stickley; my husband Henry was an avid reader and lover of history. Our backgrounds and passions combined and the Arts and Crafts period became a major shared interest throughout our 30-year marriage. We learned, together, about and from the American Arts and Crafts Movement. We enjoyed going to art museums and conferences, and visiting and following dealers and auctions around the country. We made a community of wonderful friends with similar interests. At home, we spent many a Sunday relaxing by going through catalogs and books, and later touring the Internet, sharing our discoveries.

As we graduated from simply learning to collecting, in addition to our interest in early Gus furniture, we were attracted to art pottery of the period. We purchased a variety, but two makers grabbed us more than others and became central to our collection. Those were Marblehead and Newcomb. Their looks are quite different but we enjoyed both. Our Marbleheads are more subtle, usually in a luscious soft, dark green color with geometric, linear designs; our Newcombs are brighter and cheerier, their decoration stylized or conventionalized abstractions of recognizable natural forms. The two potteries had different histories and agendas, but, in their quest to make beautiful and useful objects, they shared design principles that Stickley embraced and disseminated.

Craftsman Farms has long had a special significance for me. My mother was born there in the South Cottage. I first visited in 1973 when the Farny family (who stewarded the Farms from 1917 until it became a Foundation in the late 1980's) invited the Stickley family to join them for a reunion. Henry became involved with the Foundation right at its inception. Muriel Berson (the person whom I most credit with saving the property) phoned often to ask his legal advice. I joined the SMCF Board in 2004. Over the past twelve years – and while working on this project – I have come to more fully appreciate Stickley's vision for Craftsman Farms – which is applicable today – first, to create a school for youth to learn farming and handicrafts in order to lead a self-sufficient life, and second, to create his ideal home – a place where living with simple, beautiful surroundings would help one shape a rich, meaningful life.

I want to very much thank Barbara Weiskittel, SMCF Board President, and Vonda Givens, SMCF Executive Director, for believing this concept could become a reality, and the SMCF Board for supporting it. Now, while the Smithsonian and Tulane University's traveling exhibition *Women, Art, and Social Change: The Newcomb Pottery Enterprise* is being shown at the Princeton University Art Museum, this is the perfect time to share our early Newcomb pottery collection an hour away from Princeton, at Gustav Stickley's iconic home, allowing people to view these two great period Arts and Crafts entities, Stickley and Newcomb, together.

Thank you to all the staff and volunteers at the Farms who commit themselves to keeping Stickley's vision alive. Above all, thank you to the core project team who gave their hearts, skill, and time to the project. 

Enjoy the show. . .

Barbara (Stickley, Wiles, Nitchie) Fuldner

I dedicate this exhibition and the accompanying catalogue to the memory of Henry Fuldner, for whom this would mean so much, and to our children, Gus and Carl, who carry on his legacy.

ACKNOWLEDGEMENTS

The Stickley Museum at Craftsman Farms would like to extend sincere thanks to the many people who joined together to create the exhibition: *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection* and the accompanying catalogue and visitors' guide. Thank you to all who helped to make this project a reality.

Our deepest gratitude is extended to Barbara Fuldner for championing the exhibition at every step and for so generously sharing the Barbara and Henry Fuldner Collection with the museum and its visitors.

Curators Marilee Boyd Meyer and Adrienne Spinozzi, and layout artist Mark Weaver, as well as collector Barbara Fuldner were the core group who worked tirelessly to make this a truly special and meaningful project. Tim Gleason and Peter Mars contributed their talents to the installation, and Pete was responsible for docent training and on-site preparation. We also include Stickley scholar David Cathers here, as his knowledge of and help with facts were invaluable. Each team member's commitment to the project has been truly remarkable.


We thank contributing scholars Dianne Ayres, Jean Bragg, Ellen Denker, Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy Green, Susan Montgomery, Dru Muskovin and Kevin Tucker for sharing their valuable knowledge and expertise.

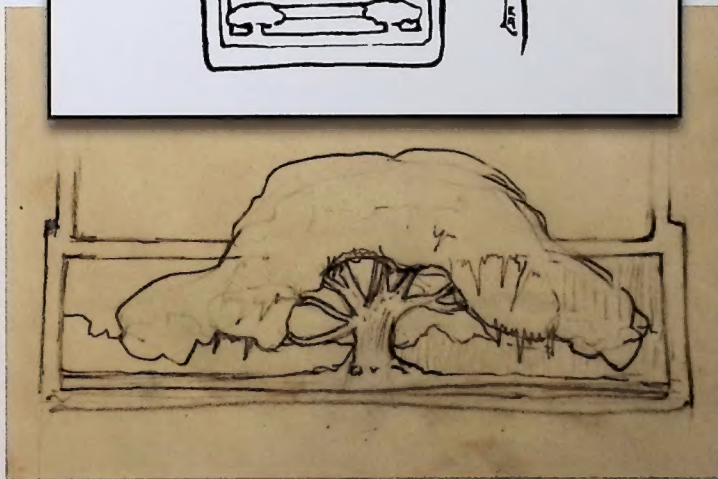
We greatly appreciate lenders Dianne Ayres and Tim Hansen, Crab Tree Farm, and David Lowden, who had the foresight to preserve related textiles and ephemera and the generosity to share them, both expanding and enriching the exhibition.

We are indebted to the institutions and individuals who generously shared their photographs and other archival material: Dallas Museum of Art; Herbert F. Johnson Museum of Art, Cornell University; Howard-Tilton Memorial Library, Tulane University; Metropolitan Museum of Art; Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette; RIT Archive Collections, Rochester Institute of Technology; and Robert A. Ellison, Jr.

Carl Fuldner, Tom Gleason, and Jenny Ogborn are responsible for photography of the Fuldner Collection. Brad Flowers, Dallas Museum of Art; Herbert F. Johnson Museum of Art, Cornell University; Dianne Ayres; Robert A. Ellison, Jr.; Barbara Fuldner; David Lowden; Kristen Sensenig; Ray Stubblebine; and Mark Weaver provided the additional images. Many thanks to each of you for helping to make our publications come to life so beautifully.

We wish to acknowledge the Smithsonian Institution Traveling Exhibition Service (SITES) and Princeton University Art Museum, the current venue for the nationally traveling exhibition *Women, Art and Social Change: The Newcomb Pottery Enterprise*, on view from May 7 to July 10, 2016, concurrent with our exhibition (May 7 to November 6, 2016). We are delighted to partner with Princeton University Art Museum on the joint promotion of these two exhibitions and in the presentation of related educational programs. In particular, thanks goes to Caroline Harris, Associate Director for Education at the Princeton University Art Museum.

Lastly, thank you to the staff at the Stickley Museum at Craftsman Farms. Without the commitment and coordination of this capable on-site team, the exhibition would not have been possible. 



Top: A Newcomb Art School image from the 1908 *Jambalaya*, Tulane University yearbook. The interrelationships of the mediums of pottery, graphic design, and textiles were apparent.

Bottom: A pencil on paper drawing for an embroidered table runner attributed to Newcomb College student Wanda Simmons. 7 x 9 1/2 in. Collection of David Lowden

Fig. 1: Detail of graphite drawing of "Rain-lilies," 1899, Harriet Coulter Joor (1875–1965). Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette (2008.05.116.a)



Fig. 2: Pitcher decorated with lilies, 1905. Newcomb Pottery, designed by Harriet Coulter Joor (1875–1965), Fuldner Collection (22)

"THAT WHICH IS SIMPLE AND FAMILIAR"

NEWCOMB POTTERY, GUSTAV STICKLEY, AND THE ARTS AND CRAFTS MOVEMENT

BY ADRIENNE SPINOZZI

Art Pottery—pottery created first and foremost as objects of artistic expression—captivated the nation in the latter part of the nineteenth century. The 1876 Philadelphia Centennial Exhibition was a critical catalyst for the development of the ceramic arts in the United States. The overwhelmingly positive response to decorative ceramics from around the world made a lasting impact on many; it not only encouraged the public to collect beautiful things, but it also spurred the creation of decorated pottery on a scale never seen before or since in this country.

The last quarter of the nineteenth century was an especially heady time for the development of the applied arts. The central aim of the emerging Arts and Crafts movement was to improve one's environment with beautiful and useful things. Proponents sought to educate both consumers and producers about well-designed goods and "appropriate" ornamentation. Another critical issue was the improvement of working conditions and the wellbeing of artisans. Advocates believed that meaningful work would produce meaningful objects. Young women were beginning to seek economic independence, pursuing new fields of study and work with vigor and dedication. It was the perfect confluence of events for the emergence of art pottery in the United States. Due in part to its evolution from china painting and the increasing visibility of the medium, decorating pottery became the most diverse and accessible of the applied arts, largely supported and propelled by women.

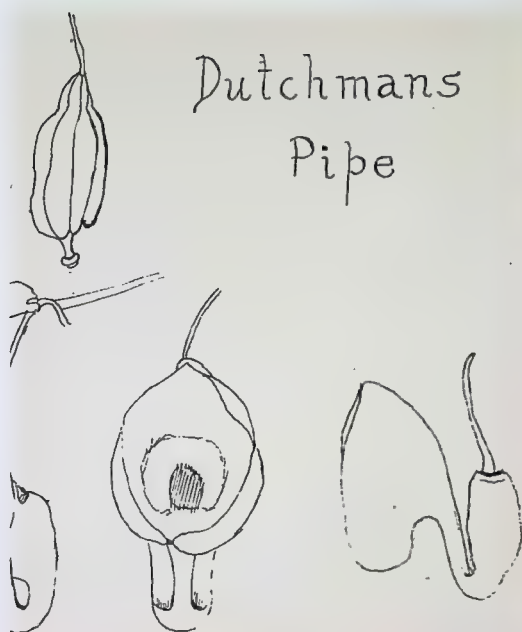
It was within this context that the seeds of the Newcomb Pottery were sown. In response to the challenging economic climate of the south, Sophie Newcomb College was founded in New Orleans, Louisiana, on the noble principle of educating young women so that they could gain financial independence.¹ As an outgrowth of the college's Art Department, a pottery enterprise was initiated to provide meaningful, remunerative work for these women through the sale of their handcrafted wares.² The founder and director of Newcomb Pottery, Ellsworth Woodward (1861–1939), and the first member of the faculty, Gertrude Roberts Smith (1868–1962), both hailed from New England and the Massachusetts Normal Art School, and, from the beginning, the art curriculum at Newcomb College—and thus the ethos of the crafts program—was rooted in contemporary principles of design reform. Although geographically situated well outside the recognized centers of progressive art reform, Newcomb was *au courant* with its approach to design.³

The natural world was a common source of inspiration for many of the applied arts of the period. This was certainly the case for Newcomb Pottery, where plants, flowers, small creatures, and landscapes dominated the subject matter. Early in the pottery's production, it was decided that the designs should derive from indigenous flora and fauna, underscoring its southern locale. Drawing directly from nature was an essential skill for the decorators at Newcomb Pottery. As evidenced in a large collection of floral studies by Harriet Coulter Joor (1875–1965), one of Newcomb's most celebrated artists, the decorators not only drew the motif from different perspectives, but often annotated their sketches with the plant's various names, notes about when they bloomed, and even literary allusions. As seen in her "Rain-lilies" study from 1899, Joor indicated the months in which the lilies bloomed, the range of colors, and even the various widths of the foliage (Fig. 1). She also noted that it "blooms profusely after rain," all a part of her meticulous observation of her subject. While some of her studies are cursory sketches, others are more finished watercolors, such as "Spiderwort" (Fig. 4). In this work, Joor carefully noted the



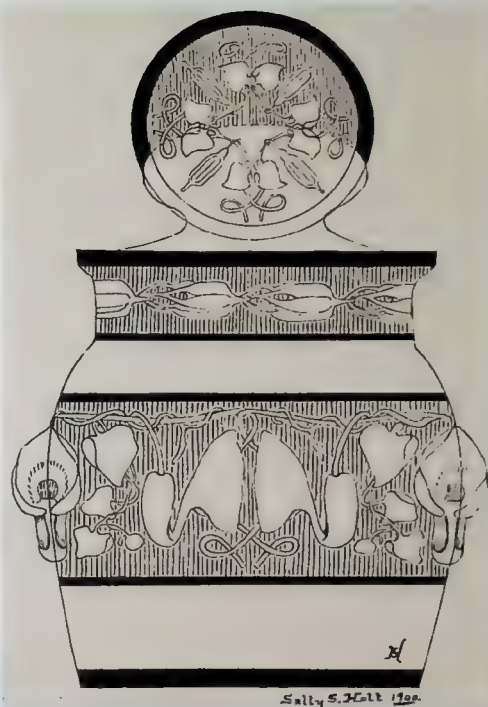
Fig. 3: Plate decorated with spiderwort, ca. 1901. Newcomb Pottery, designed by Harriet Coulter Joor (1875–1965), Fuldner Collection (5)

Fig. 4: Watercolor of "Spiderwort," undated, Harriet Coulter Joor (1875–1965), Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette (2008.05.06)



Dutchmans Pipe

Fig. 5: Sally S. Holt, "Dutchman's Pipe of Mississippi," in *Keramic Studio*, July 1900, 62-63.



proper Latin name, *Tradescantia*, alongside "Spiderwort" and "Job's Tears," the plant's more common names. Joor's asymmetrical composition reflects a familiarity with Japanese design. Both of these studies relate to pottery decorated by Joor in the Fuldner Collection (Figs. 2 and 3) and demonstrate that these works served as guides for the designers. This cache of Joor drawings provides invaluable insight into this important aspect of the design process at Newcomb. One can reasonably assume that many of the other decorators had their own portfolios of such plant studies.

While drawing from nature was a critical skill, the decorators did not simply copy their studies onto blank vessels. The next step in the process was to create a pattern from drawings, a skill that required understanding of conventionalization, patterning, and spacing on three-dimensional forms. An instructive tutorial published in the July 1900 issue of the popular ceramics manual *Keramic Studio* illuminates this process. Authored by Sally S. Holt (she would later join the decorating staff at Newcomb), the illustration shows the evolution from her original study of Dutchman's Pipe to a conventionalized design—abstracted, flattened, and as a repeated motif (Fig. 5).



Fig. 6: Vase decorated with tulips, 1902. Newcomb Pottery, designed by Sara Bloom Levy (1884 – 1955). Collection of the Stickley Museum at Craftsman Farms (2000.13.01)

Another early Newcomb Pottery vase exhibiting mastery of an abstracted tulip converted into a repeat pattern is one in the collection at The Stickley Museum at Craftsman Farms (Fig. 6). Its curvilinear design of tulips is defined by the strong, sweeping lines of the stems. Like the "Dutchman's Pipe" adaptation, the interlocking stems morph into the lower border in the Art Nouveau manner. This design represents the type of instruction presented in the pages of *Keramic Studio*. This vase was among almost thirty examples by Newcomb Pottery illustrated in the April 1903 issue of *The Art Interchange* (Fig. 7). The article, like those in many other magazines, featured work from the most prominent art potteries and potters of the period, and brought attention to the diverse ceramic work being produced throughout the country.



EXAMPLES OF NEWCOMB POTTERY

Fig. 7: Photograph of Newcomb Pottery, ca. 1902–03, from *The Art Interchange* (April 1903), 89. The vase in Fig. 6 can be seen on the top shelf third from the left.

The decorators at the Newcomb Pottery were strongly influenced by the pedagogy of artist, teacher, and writer Arthur Wesley Dow (1857–1922). His seminal text, *Composition*, first published in 1899, was essentially a design manual outlining a series of lessons on how to appreciate and create works of beauty. Eschewing the customary practice of direct imitation, Dow encouraged his followers to create art based on the principles of line, space, repetition, color, and notan (a Japanese system of balance of light and dark).⁴ As a number of early examples of Newcomb Pottery in the Fuldner Collection illustrate, great emphasis was placed on conventionalization, with the motifs adapted to flat, stylized patterns. Woodward and the art faculty at the college all had connections to Dow, but, more importantly, a number of the students studied under the esteemed teacher at his summer school in Ipswich, Massachusetts, and with other leading educators of the day, including Denman Ross (1853–1935) of Harvard University.⁵

Within a few years of the pottery's inception, Dow's teachings permeated the approach to designing crafts at Newcomb. A 1902 vase by Marie de Hoa LeBlanc (1874–1954) in the Fuldner Collection offers another example of the way motifs were adapted in accord with contemporary conventions (Fig. 8). The ornamentation on this vase features an abstracted plant motif in three medallions. The design is rendered in such a way that the plant is unidentifiable; the dominant feature is the abstract pattern created by the areas of light and dark space. The concept for this design derives from Japanese heraldic badges,



Fig. 8: Vase decorated with medallions, 1902. Newcomb Pottery, designed by Marie de Hoa LeBlanc (1874–1954), Fuldner Collection (12)

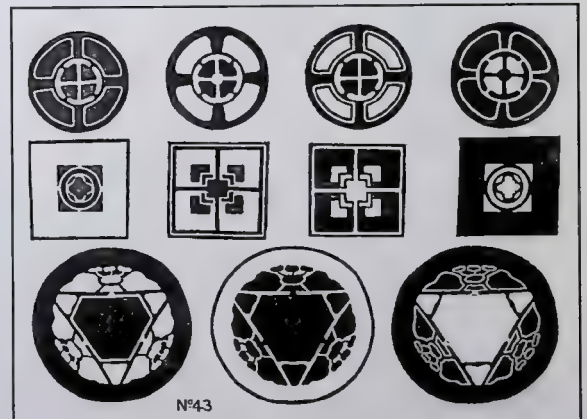


Fig. 9: NOTAN, IX.—Two Values—Variations—Design, No. 43, in Arthur W. Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, 9th Edition (Garden City, NY: Doubleday, Page & Company), 1916, 60.



Fig. 10: Photograph, Newcomb Art School Showroom Pottery Display, ca. 1902–05. Newcomb Art Scrapbook, University Archives, Special Collections, Howard-Tilton Memorial Library at Tulane University, New Orleans, Louisiana

composition shows great fidelity to Dow's drawing, including the deliberate cropping of the landscape, a nod to his predilection for Japanese design.

The second largest craft department at Newcomb was the embroidery department, introduced in 1902. A number of decorators excelled at both pottery design and embroidery. Adhering to the decree that all designs must reflect the local environment, many of the embroidery designs were variations on plant and landscape themes already explored in the pottery studio. A table scarf ornamented with a landscape of conventionalized trees is a quintessential Newcomb embroidery design, and closely relates to the pottery's many vases with treescapes (see timeline, p. 30). An embroidered panel believed to have also been executed at Newcomb demonstrates the same basic characteristics, both thematically and stylistically (Fig. 13). The school's approach to embroidery set its textiles apart from its contemporaries. Its

drawings of which were presented in Dow's *Composition* (Fig. 9). Like the decoration of the vase, Dow's harmonious design emphasizes the dark and light spaces created by the compartmentalized areas. This vase appears in the bottom row (next to the cabinet) of a photograph of the Newcomb Pottery showroom, among a variety of styles employed at the pottery, including both painted underglaze and incised decoration, high-relief decoration, and monochromatic glazes (Fig. 10).

Dow's lessons regarding the transformation of a landscape into decorative patterns had a lasting impact on the Newcomb designers. This can be seen on a vase decorated by Mazie T. Ryan (1877–1946) (Fig. 11). It depicts a stylized grove of trees delineated by strong vertical and horizontal elements and imitates an archetypal Dow design; it epitomizes his approach: "a landscape reduced to its simplest lines, all detail being omitted" (Fig. 12).⁶ Ryan's bold, simplified

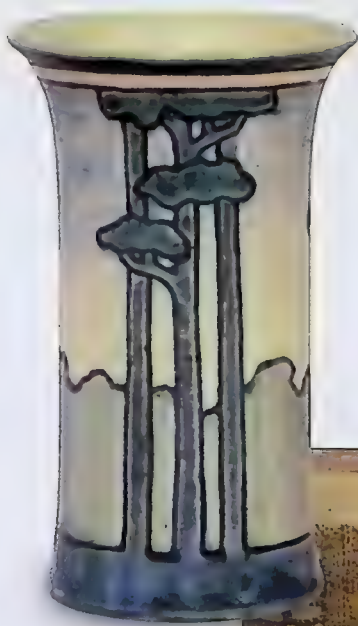


Fig. 11: Vase decorated with stylized trees, 1905. Newcomb Pottery, decorated by Mazie T. Ryan (1877–1946), Fuldner Collection (21)



Fig. 12: LINE VI. — Landscape Composition, No. 34, in Arthur W. Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, 9th Edition (Garden City, NY: Doubleday, Page & Company), 1916, 45.



Fig. 13: Textile panel of stylized trees in landscape, ca. 1902–1916. Newcomb College (attributed), embroiderer unknown, 15 x 13 3/4 in., Collection of Dianne Ayres and Tim Hansen, Art & Crafts Period Textiles

straight running and outlining stitches helped flatten the design, and the great variety of colors incorporated within the designs accord with Dow's insistence on color as being ornamental rather than representational. Newcomb's embroideries were also distinguished by their novel use of a darning stitch that allowed the weave of the cloth to show through.⁷

The fervor associated with the art pottery phenomenon and the extraordinary critical and popular response it reaped undoubtedly encouraged others—furniture-maker Gustav Stickley among them—to reexamine their approach to creating objects for the home. While the craft program at Newcomb was garnering attention for its progressive social and artistic practices, Stickley was also exploring a new direction. His mainstay had been conservative, mass-produced revival styles, but by the 1890s Stickley found himself no longer fulfilled—financially or spiritually—and he sought to reform his business.⁸ Many of the same motivations that had already shaped the burgeoning art pottery movement may have encouraged Stickley to pursue artistically inspired furniture marked by attention to craftsmanship, integrity of the designer-craftsman, and the union of form and design. Whether it was a conscious consideration or not, it would have been impossible for Stickley to ignore the impact art pottery had made in this period.

At the time of the 1900 Paris Exposition, when American art pottery made its successful debut on the international stage, Stickley was unveiling his "New Furniture" line. This line was his initial response to the desire to move away from the revival-style furniture that previously characterized his production. As late as the spring of 1900 he was pursuing involvement in a chair-manufacturing corporation, but it was clear that Stickley was increasingly receptive and sympathetic to the broader Arts and Crafts movement underway. His commitment and ambitions were reinforced the following year when in 1901 he introduced a new name for his company, "United Crafts," and a monthly publication, *The Craftsman*. In a relatively short period of time, the designer-craftsman created a new company and a platform from which to promote his vision of design reform for the home.

Keenly aware that the audience he sought would also be interested in the social and philosophical underpinnings of his new venture, Stickley founded *The Craftsman* to help him articulate and publicize his vision. To lend authority to the nascent publication, he engaged Syracuse-based teacher and writer, Irene Sargent (1852–1932). Although her association with Stickley and *The Craftsman* may have lasted only four years (until his operation was moved from Syracuse to New York City), in that short time as its editor, the formidable Sargent shaped the magazine into an essential organ for the dissemination of Arts and Crafts ideology.⁹

From its earliest issues, art pottery was regularly featured in *The Craftsman*. Sargent was responsible for the numerous articles covering pottery, including extensive essays on the work of the Grueby Faience Company, M. Louise McLaughlin, Artus Van Briggles, the Chelsea Ceramic Art Works, and the Low Tile Company. She also authored a monographic piece on Rookwood Pottery in January 1903, and later that year wrote a flattering review of the crafts at Newcomb:

In the Newcomb Pottery that which is simple and familiar, provided it be structurally and decoratively good, appears to hold preference over that which is equally good, but rarer and more complex... It is thus evident that all experiments like the Newcomb Pottery, having an educational and artistic intent, conducted in the modern spirit, and wisely directed, will not only find appreciation both at home and abroad, but will be important as examples and as factors in the development of our national economic resources. They are to be encouraged as sources of public education, happiness and wealth.¹⁰

Sargent's glowing assessment of the work produced at Newcomb was a ringing endorsement. Moreover, her articles on contemporary pottery were mutually advantageous: while the potteries undoubtedly enjoyed the association with this ever-important arbiter of design, Stickley hoped to tap into the sentiment that embraced handcrafted, well-designed furnishings and goods.

As part of his expanding business, Stickley introduced various specialized furnishings departments to his Craftsman Workshops, including metalwork in 1902 and needlework in 1903, the year after Newcomb inaugurated its embroidery program. In December 1903, two months after Sargent's article on Newcomb Pottery appeared, *The Craftsman* presented "Art-Needlework in Newcomb College."¹¹ The essay introduced the Newcomb embroidery program and included many images of its work and a discussion of the materials and motifs employed at the school. It is possible that Harriet Joor's association with Stickley and *The Craftsman* may have begun around this time. In 1905 she left the Newcomb Pottery and relocated to Chicago to pursue work as a teacher and independent designer. That December, Joor published two stories in *The Craftsman*: "The Gift: A Christmas Story," and "Christ Among His Fellowmen," the latter of which was published independently by Stickley (see timeline, p. 31). A few years later, in 1907, Joor was designing textiles for the Craftsman Workshops. Some of the most iconic and successful embroideries made at Stickley's workshop were designed by Joor, including the *Crab Apple*, (Fig. 14) the *China Tree* (see timeline, p. 31) and the *Umbel* (Fig. 15) patterns. A stenciled tracing



Fig. 14: Table scarf, *Crab Apple* design (No. 922), 1907. Craftsman Workshops, designed by Harriet Coulter Joor (1875–1965), embroiderer unknown, 68 x 15 in. Collection of Crab Tree Farm. Photograph courtesy of the Dallas Museum of Art; photography by Brad Flowers

found among the collection of Joor's floral studies at the University of Louisiana confirms that she was the author of this stylized, attenuated umbel design (Fig. 16). Not surprisingly, a number of patterns bearing close resemblance to Newcomb's embroidery designs were incorporated into Stickley's repertoire. The similarity of materials and motifs underscore his admiration for the work produced at Newcomb.

From the beginning, Stickley sought a direct connection with art pottery. His "New Furniture" line, his earliest foray into artistic furniture, incorporated matte green pottery tiles from the Grueby Faience Company. Moreover, Stickley and Grueby exhibited together at the 1901 Pan-American Exposition in Buffalo, New York (Fig. 17). Most notably, this important exhibition was a year after Stickley first exhibited his work, and the deliberate partnership of these two Arts and Crafts enterprises demonstrated the compatibility of their products.



Fig. 15: Table scarf, *Umbel* design, 1907. Craftsman Workshops, designed by Harriet Coulter Joor (1875–1965), embroiderer unknown, 80 1/2 x 17 1/2 in. Collection of Crab Tree Farm. Photograph courtesy of the Dallas Museum of Art; photography by Brad Flowers



Fig. 16: "Umbel" tracing, undated. Harriet Coulter Joor (1875–1965). Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette (2008.05.208)



Fig. 17: Photograph of exhibit featuring Grueby Faience Company and United Crafts at the 1901 Pan-American Exposition in Buffalo, New York. *The Craftsman* (November 1901), np.

Exhibitions were increasingly important venues for the Arts and Crafts movement. Stickley's display in Rochester, New York, in April 1903 featured his furniture together with patterned carpets, metalwork, and a large group of art pottery, including work by Grueby, M. Louise McLaughlin, and Newcomb (Fig. 18). The prominently positioned bowl with painted, stylized decoration on the center of the library table appears to be from Newcomb. Stickley's Craftsman furniture, defined by unadorned stained oak and leather surfaces, perfectly complemented the handcrafted pottery, hand-wrought metalwork, and hand-woven textiles.

The rise of American art pottery and Stickley's Craftsman lifestyle are clearly part of a complex, dynamic whole. Stickley was likely encouraged by the receptive environment primed by the country's thriving art pottery industry. The aesthetic objectives and moral practices Stickley sought to advance with his Craftsman Workshops were already defining the larger movement. Although the philosophical foundations were firmly in place when he introduced his new vision



Fig. 18: Photograph, 1903. Exhibition of Art Craftsmanship at the Mechanics Institute in Rochester, New York. RIT Archive Collections, Rochester Institute of Technology

for the American home, no one did more to generate attention and propel the movement forward than Stickley. He has long been recognized as the most influential disseminator of Arts and Crafts ideology in this country, yet his many contributions cannot be understood without considering the broader artistic milieu in which he worked. This exhibition of early Newcomb Pottery from the Barbara and Henry Fuldner Collection at The Stickley Museum at Craftsman Farms presents a wonderful opportunity to probe the fertile and symbiotic interrelationship between the art pottery industry and Gustav Stickley's Craftsman enterprise. 🍷 A.S.

ENDNOTES

¹ For more on women and the reconstruction of the south see Ellen Paul Denker, "New Women in the New South," in *The Arts and Crafts of Newcomb Pottery* (Skira Rizzoli Publications, Inc.: New York), 2013, 86–99.

² For more on the history of Newcomb College and Newcomb Pottery see Sally Main, "Conscious Freedom: The Newcomb Pottery Enterprise," in *The Arts and Crafts of Newcomb Pottery* (Skira Rizzoli Publications, Inc.: New York), 2013, 39–67. See bibliography for a list of sources on Newcomb Pottery.

³ For more on the backgrounds of the founders and faculty of Newcomb College and Newcomb Pottery and their connections to the artistic centers in the north see Martin Eidelberg, "Newcomb Pottery: The Deep South and New England," in *The Arts and Crafts of Newcomb Pottery* (Skira Rizzoli Publications, Inc.: New York), 2013, 114–131.

⁴ See Arthur W. Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers*, 9th Edition (Garden City, NY: Doubleday, Page & Company), 1916. For more on Dow see Marilee Meyer, "Arthur Wesley Dow and His Influence on Arts and Crafts," in *Arthur Wesley Dow His Art and Influence* (New York: Spanierman Gallery, LLC), 1999, 44–75; and Jessie Poesch, "Arthur Wesley Dow and Art Pottery: The Beauty of Simplicity," in *Arthur Wesley Dow and American Arts & Crafts* (New York: Henry N. Abrams, Inc.), 2000, 109–126.

⁵ A catalogue from the 1904–05 year at Newcomb Art School lists the following scholarship recipients: Amelie Roman, Dow School, Ipswich, Mass., awarded in 1901; Marie de Hoa LeBlanc, Ross Lectures, awarded in 1902; Roberta Kennon, Dow School, Ipswich, Mass., awarded in 1902; Mary Frances Baker, Woodbury School, Ogunquit, Maine, awarded 1902; Mazie Ryan, National School of Design, NY (NY School of Design for Women), awarded in 1903; Desiree Roman, Dow School, Ipswich, Mass., awarded in 1904; Marie de Hoa LeBlanc, European travel and study, awarded in 1904. (*Tulane University of Louisiana, Newcomb Art School, 1904–05*). Harriet Joor also studied with Dow in Ipswich. A thorough account of her trip is related in an unidentified newspaper article, a copy of which is in the Newcomb College Scrapbook, Tulane University Archives, and the Harriet Coulter Joor papers, Louisiana State Museum.

⁶ Dow, *Composition*, 45.

⁷ For more on Newcomb embroideries see Sally Main, "Needles of History: Embroidery of Newcomb's Enterprise," in *The Arts and Crafts of Newcomb Pottery* (Skira Rizzoli Publications, Inc.: New York), 2013, 218–233.

⁸ Much has been written on Gustav Stickley and his evolution, including recent scholarship by David Cathers and Kevin W. Tucker; see Cathers, "'The Moment'—Gustav Stickley from 1898 to 1900," and Tucker, "Art from Industry: The Evolution of Craftsman Furniture," in Kevin Tucker, *Gustav Stickley and the American Arts & Crafts Movement* (Yale University Press: New Haven and London), 2010, 19–53.

⁹ For more on Irene Sargent, see Cleota Reed, *Irene Sargent: A Legend in Her Own Time* (The Clinker Press: Pasadena, CA), 2013; Joseph Cunningham, "Irene Sargent and the Craftsman Ideology," in *Gustav Stickley and the American Arts & Crafts Movement* (Yale University Press: New Haven and London), 2010, 55–65.

¹⁰ Irene Sargent, "An Art Industry of the Bayous," *The Craftsman* (October 1903), 71–76. See pages 20–26 in this publication for a reproduction of the 1903 article.

¹¹ For a thorough biography on Harriet Joor see Margaret Rose Dimock, "'A Lover of the Beautiful': Harriet Joor and the Pursuit of the American Arts and Crafts Ideal," (MA Thesis, The Smithsonian Associates and Corcoran College of Art and Design), 2012. For more information, an extensive chronology of Joor's life, compiled by Rita-Curry Pittman, resides in the Newcomb Archives & Vorhoff Library Special Collections.



The October, 1903 issue of Gustav Stickley's magazine *The Craftsman* contained an article written by the magazine's first editor Irene Sargent.



POTTERY SCHOOL OF NEWCOMB COLLEGE,
TULANE UNIVERSITY, NEW ORLEANS

AN ART INDUSTRY OF THE BAYOUS:

THE POTTERY OF NEWCOMB COLLEGE

IRENE SARGENT

AS we continue our studies of the potter's art in the United States, we find that no region of our country can claim exclusive right to either the art idea or the technical skill which produces the beautiful vessel of clay. The conditions of art, science and industry now prevailing among us, appear to have set in action Longfellow's poem of Kermos. The whirl of the fashioning wheel is heard alike in East, West and South.

In the last named section, a most interesting and practical enterprise has, for some years, been in operation, and has already reached a marked degree of success.

The enterprise originated in the art school of the H. Sophie Newcomb Memorial College, at New Orleans, which is itself a department of the Tulane University of Louisiana. The school, founded in 1887, first directed its efforts to educate teachers of the fine arts and to become a center of aesthetic culture. These aims were proven to be somewhat lacking in practicality. It became evident to the founder and the instructors that the work of the school, as at first planned, could not be widely useful, until there should arise such active demand for the productions of artists, as would justify the study of art to those desirous of becoming creative painters and designers, rather than teachers.

It was therefore decided by those having

the control of the school to give the instruction an industrial direction; to lend an impetus toward founding, throughout the South, manufactures which demand the exercise of taste and skill in the producer, develop critical power in the public, and largely increase the prosperity of the locality in which they are situated. With these purposes in view, in 1896, a pottery was established as a dependency of the school, into which were received to be instructed classes of young women for whom, by reason of their own slender financial resources, as well as the economic and artistic status of the section, fine art courses, as distinguished from art courses having an industrial character, would have been impracticable and unwise. There ensued a natural, unavoidable period of experiment, which has already been followed by most hopeful conditions and excellent positive attainment. Within the seven years of its active existence, the pottery has sent out a number of students who have gained both profitable employment and reputation; while the products of the pottery received a medal at Paris in 1900, and again at the Pan-American in 1901.

The same wise policy which gave an industrial tendency to the art teaching of the college, determined the aims to be pursued in the pottery, which is virtually a school. A strict supervision over the cera-

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mic products was early established, in order to prevent the over-development of the commercial spirit, which was the greatest evil to be avoided. Another equally wise provision of the policy was made in the interest of what may be called sectional patriotism. It was an effort to create an artistic industry which should utilize native raw material, develop native talent, and so symbolize the place of its activity as to attract and enlist the attention of the outside world. With these projects before them, the artists in charge of the school gave much thought to the designs to be employed in the pottery. Acceding to the new art movement, which, felt throughout the world, is a return to Nature as the source of inspiration, the designers se-

lected their decorative *motifs* from the vegetation indigenous to the entire South; making, of course, special reference and allusion to the flora of Louisiana. The question of material was met by a choice of clay taken from the Bayou Tchulakabaufa in Mississippi, and thus was created an artistic industry, which took its higher qualities, its suggestiveness, as well as its body of clay, from the section in which it was destined to flourish.

A third provision instituted for its educational intent, as well as a preventive against degeneracy in the products of the pottery, is worthy to be noted. It is a rule insuring that each piece shall be original and never duplicated; that it shall bear the monograms of the college, the designer and



Pottery school: interior view

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the potter, so that it may prove a source of responsibility to the institution and the individuals producing it, and, if worthy, become a means of gaining reputation for its producers.

The decorative *motifs* employed in the Newcomb pottery, belong to one of the two divisions of the modern school; that is, the one which bases all design upon plant-forms, as distinguished from purely linear ornament.

The floral forms used in the pottery under consideration are simple, and conventionalized only to a barely necessary degree. They show the plant as a whole, rather than a section or the detail of a flower, which latter is the manner of the Paris and Dresden schools of design. This movement toward simplicity is judicious, since many of the pieces are the work of students and experimentalists, rather than of accomplished artists; also, because through the employment of more highly developed design, the pottery would lose its distinctively sectional character. It would

be much less a product of the region.

These floral decorative *motifs* are applied to the ware by various methods. Sometimes they appear modeled in low relief; sometimes they are incised; in other instances, they are painted; or yet again, the three methods are found in combination upon a single vase. By such treatment, the designer assures the pleasure of the eye, which, otherwise, in some cases, might not be sufficient, owing to the simplicity of the *motifs* of ornament.

A corresponding freedom in the choice of color was at first encouraged; but conditions such as the composition of the paste and other technical requisites have established a blue-green tone, which is not to be regretted as monotonous, since it unites with the design itself and the methods of applying the design, in forming the distinctive character of the Newcomb pottery. But it must not be understood that pottery of the characteristic blue-green alone bears the mark of Newcomb College. A notable exception to the favorite and

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seductive tone exists in pieces having a soft yellow-gray body, upon which the decoration appears painted in a rich cream-white "slip." It must also be added that pieces not intended to be decorated, receive glazes which run an extended gamut of color effects, and as often owe their charm to "accidents" of firing, as to premeditated and carefully prepared results.

The shapes of the vessels, in many instances, equal in simplicity the decorative *motifs* employed. They have the structural quality which characterizes a large proportion of the recent products of industrial art. They are determined, first of all, by requirements of solidity and service. They are afterward softened and refined by lines and modeling, introduced

as necessary and willing concessions to beauty.

As an example of this class of shapes may be instanced a simple jug or pitcher shown in a brochure lately published by the Tulane University Press in the interests of the pottery school. It is based upon the quasi cylinder type, in the proportions indicated as correct by M. Charles Blanc, after his deep study of Greek ceramics. A moulding or rim is added at the upper edge in the manner of certain of the simpler classical shapes. This is done to emphasize the form, to oppose a horizontal to a vertical line, to cast shadow—in a word, to parallel in miniature the function of the frieze in architecture. The handle and spout are added unobtrusively to the body, both combining admirably with the modeling of the rim. In this piece the decoration enhances the effect of the shape. Long stems of the snow-drop rise from the base,—like the lotus stalks from the floor of the Egyptian temple,—telling the story of natural growth, and giving no suspicion of applied ornament.

Other shapes recall Greek and Roman jars and vases; the form of the models being somewhat obscured and simplified. Among these are recognizable museum types of wine vessels, the tear-bottle and the *olpe*, or gladiator's oil bottle. Oriental lines do not seem to have attracted the designers to any marked degree, and, in general, the same observations can be made upon the shapes as upon the decorative *motifs*. Both are taken largely as found: the shapes as they are necessitated by structure, or as they occur in certain pleasing models; the *motifs* of ornament as they are seen in Nature. Neither are subjected

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to long evolution of form made by repeated drawing and the accentuation of some portion or feature, according to the system employed in the design of certain other American ceramics, notably the Van Briggles faience. In the Newcomb pottery that which is simple and familiar, provided it be structurally and decoratively good, appears to hold preference over that which is equally good, but rarer and more complex. Indeed, the founders of the courses of instruction in the art school, the designers and the chemists of the pottery appear all to have shaped their policy upon the principle of "that is best which lieth nearest."

The efforts of these sectional patriots did not remain long without appreciation and success. In 1899, only three years after the inception of their enterprise, two among the highest American authorities acknowledged by letter the excellent results of the Southern experiments in ceramics. One of these critics, Mr. Edward S. Morse of the Boston Museum of Fine Arts, wrote to the instructors at Newcomb College:

"I must express my admiration for the very beautiful essays of your oven. It always seems strange to me that in a nation of seventy millions of people there are so few potteries worthy of recognition. Now the South enters the lists, and in your work we have forms and glazes which must appeal to the critical eye even of the old potters of Japan."

The second authority, Mr. Arthur W. Dow of the Pratt Institute, Brooklyn, gave equal encouragement and praise. His endorsement showed his appreciation of the enterprise from several equally significant points of view. His words were so pertinent to the occasion that they deserve to be

quoted in full. He wrote: "All who have at heart the development of art industries, who recognize the value of beauty in its relation to every-day life, will be interested in the Newcomb pottery. It is a serious effort in the direction of uniting art and handicraft. The examples which I have seen were beautiful in form and color, simple in design and of excellent workmanship."

To these flattering tributes, called forth by merit, the public added its patronage. The Newcomb pottery promptly found a market in all the larger American cities, and began to receive attention in the art centers of England and the continent. The latter success is not surprising, since recently the attitude of entire Europe toward the United States is changing in all that regards intellectual and artistic subjects. The superciliousness of great men like Ruskin, who included "things American,



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French and cockney" in one category, is not likely to be repeated. France—with her *Art Nouveau* school, of which one branch admits no design save that founded upon plant-structure and plant-forms—is especially friendly to all art productions in which the historic styles play little or no part. The same may be said of Belgium, that laborious little country, teeming with aesthetic and industrial ideas. The people of the North German empire are following the initiative of their Kaiser in the study of

our institutions and products; while Austria and the small states of the Danube are, in their own way, striving to cause art to seek her inspiration in Nature and to ally her with handicraft. It is thus evident that all experiments like the Newcomb pottery, having an educational and artistic intent, conducted in the modern spirit, and wisely directed, will not only find appreciation both at home and abroad, but will be important as examples and as factors in the development of our national economic resources. They are to be encouraged as sources of public education, happiness and wealth.

The rapid rise of the Southern industry as here recorded, determined the directors of Newcomb College to provide a suitable building in which to house their artistic industry. This purpose was accomplished a year since, and the home of the pottery is now regarded as one of the most important and effective "Arts and Crafts" structures in the country. It is an excellent representative of the Spanish-Colonial type of architecture peculiar to New Orleans; a structure which, eloquent of the past, is yet perfectly fitted to the needs of the present. Unlike many examples of historic styles accenting the sky-line of our streets, it offers no details which, adapted to earlier forms of civic life, now obtrude themselves upon us in the character of relics; similar to those traces of long-disused or of embryo organs which scientists find in the human body as it is now constituted. The Spanish-Colonial style, as typified in the house seen in our illustration, is as fitting to the soil of Louisiana as the mocking-bird to her atmosphere. To have erected this chaste and simple building is a special honor for the art school of Tulane University.

NEWCOMB POTTERY AND GUSTAV STICKLEY'S CRAFTSMAN WORKSHOPS: A CHRONOLOGY

COMPILED BY MARILEE BOYD MEYER

The following are selected dates and events that establish the parallel histories of Newcomb Pottery and Gustav Stickley's Craftsman Workshops. As this chronology suggests, there are a number of common points of reference between these two important Arts and Crafts enterprises with respect to both design reform and institutional history.

1876 The Philadelphia Centennial Exposition opens the country's collective eyes to art and manufacturing from around the world. The hundreds of pottery displays on view have a tremendous impact on ceramic production in America.

1877 Gustave Stickley (1858–1942) and his four brothers Charles (1860–1927), Albert (1862–1928), Leopold (1869–1957), and John George (1871–1921) begin making furniture at their uncle's factory in Brandt, Pennsylvania.

1883 Gustave, Albert, and Charles start Stickley Brothers & Company (1883–1892) in Susquehanna, Pennsylvania. In 1884, the company moves to Binghamton, New York. The firm's first designs include simple Windsor and Shaker style chairs and Colonial Revival rockers.

1884 The World's Industrial and Cotton Centennial Exposition is held in New Orleans, Louisiana. Julia Ward Howe (1819–1910), an abolitionist and women's rights activist, is selected to chair the Women's Department. The fair's programming has a tremendous impact on visitors and lays the foundation for a number of local arts organizations, including Newcomb Pottery.

1886 H. Sophie Newcomb Memorial College (Newcomb College) is established in New Orleans. An affiliate of Tulane University, Newcomb College becomes the first women's coordinate college in the country, opening in 1887. Early faculty includes Ellsworth Woodward (1861–1939), head of the Newcomb Art Department, and Gertrude Roberts Smith (1869–1962), Assistant Professor of Drawing and Painting.

Ellsworth, and his brother William Woodward (1859–1939), Professor of Drawing and Architecture at Tulane, studied and taught at the Rhode Island School of Design. The Woodward brothers and Smith all have associations with the Massachusetts Normal School. Smith becomes a major designer for Newcomb pottery and textiles.

1888 In December, Gustave Stickley leaves Stickley Brothers & Company to join successful furniture salesman Elgin Simonds (1854–1903), forming Stickley & Simonds Company (1888–1898).

1891 Stickley & Simonds Company moves to Auburn, New York, where Gustave becomes foreman of the Auburn State Prison's furniture workshop and Leopold works with him. The association with the prison is short-lived.

1891 Art educator Arthur Wesley Dow (1857–1922) founds The Ipswich Summer School of Art in Ipswich, Massachusetts. While the school's original focus is on painting, it attracts a wide range of students interested in fine and applied arts. Dow's interest in the arts of other countries, first Egyptian and then Japanese, becomes a major influence in his teachings.

1893 The World's Fair Columbian Exposition is held in Chicago.

1893–1897 Stickley & Simonds Company gradually moves its business from Auburn to a new facility in Eastwood, New York, a suburb of Syracuse. The firm is producing Victorian and other mass-produced furniture. In 1897, it takes on a commission to make several hundred ornately

decorated chairs for New York City's prestigious Waldorf Astoria, known at the time as the largest hotel in the world.

1894 Newcomb Pottery officially opens. The pottery is an outgrowth of the Art Department of Newcomb College. Ellsworth Woodward is appointed Director. Mary Given Sheerer (1865–1954), previously of the Cincinnati School of Design (today the Art Academy of Cincinnati), is recruited to oversee pottery decoration. Newcomb College students enroll in special courses at the pottery to train as craftswomen.

1895 Gustave Stickley travels to Europe.

1895 Dow joins the faculty at Pratt Institute in Brooklyn, New York. He is also appointed Associate Curator of the Asian Art Department at the Museum of Fine Arts, Boston. Dow's close study of Japanese woodblock prints has a profound impact on his design principles and greatly influences his own artwork and pedagogical theory. His color woodblocks are first exhibited at the Museum of Fine Arts, Boston.

1896 Stickley undertakes a second European trip in March and April, looking at furniture manufactured in England and France. On his return, a trade journal says of his firm's new line "European sources have furnished inspiration for some of the best." He moves from Auburn to Syracuse.

1897 Joseph Meyer (1848–1931) is hired as chief ceramicist at the Newcomb Pottery, a position he holds until his retirement in 1927.



Arthur Wesley Dow
American, 1857–1922
Bend in a River, 1895
Color woodcut, 9 x 2 1/8 in. Gift of Esther and Robert J. Doherty (98.051.002) Photograph courtesy of the Herbert F. Johnson Museum of Art, Cornell University



Newcomb Pottery adopts the "NC" mark for Newcomb College around this time.

1897 The Society of Arts and Crafts, Boston (SACB), holds its inaugural exhibition to showcase and promote handicrafts. Following the success of the exhibition, the SACB is formally established as an organization.

1897 Dow replaces his mentor Ernest Fenollosa (1853–1908) as Director of the Asian Department of the Museum of Fine Arts, Boston.

1898 Stickley buys out Simonds and establishes the Gustave Stickley Company (1898–1912). The company begins to experiment with a new approach to designing furniture. The simple, rectilinear forms reflect Stickley's new commitment to the Arts and Crafts ethos.

1898 Newcomb Pottery exhibits nationally. Displays are sent to New York, Boston, Philadelphia, Cincinnati, Minneapolis, and Chicago.

1899 The second SACB exhibition is held.

1899 Newcomb Pottery is exhibited at the Museum of Fine Arts, Boston. The museum purchases two pieces directly from Ellsworth Woodward. The pottery's success is hailed by Japanese ceramics expert and museum curator, Professor Edward S. Morse (1838–1925) and Dow. The latter praises Newcomb's approach in uniting art and handicraft.

1899 Dow publishes *Composition: A Series of Exercises in Art Structure for the Use of Students*

and Teachers, a design manual which has a lasting impact on art education for generations to come. He continues to develop his "Modern Art," based on principles of design using line, spacing, repetition, color, and notan, at both Pratt and his Ipswich Summer School.

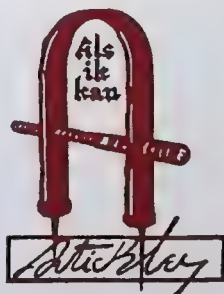
1899 *Keramic Studio*, a magazine dedicated to china painters and potters is founded in New York City by ceramicist Adelaide Alsop Robineau (1865–1929). Newcomb Pottery is featured in an article.

1900 Stickley moves to Columbus Avenue in Syracuse, New York. He presents his furniture experiments at the Grand Rapids Furniture Exposition in July and his first catalogue, *New Furniture from the Workshop of Gustave Stickley, Cabinet Maker*, is published later that year. Pratt graduate and former student of Dow's, LaMont Warner (1876–1970) joins Stickley's firm as designer, draftsman, and illustrator. Stickley leases and renovates the Crouse Stables in Syracuse as his first Craftsman Building, to house his design and magazine offices.

1900 Newcomb Pottery wins a bronze medal at the Exposition Universelle in Paris, exhibiting alongside other important American potteries including Grueby and Rookwood. Newcomb decorators Amelie Roman (1873–1955) and Harriet Joor (1875–1965) win scholarships to Dow's Ipswich Summer School. Newcomb's design aesthetic begins to change from painterly renderings to conventionalized bold outlines.



Arthur Wesley Dow, stylized poppy design from *Composition*, Chapter IX, "Notan," 9th edition, 1916, Doubleday, Page & Co., p. 63, No. 45



1900 The New York State School of Clay-Working and Ceramics opens in Alfred, New York, with Charles Fergus Binns (1857–1936) as Director. Binns is a seminal ceramic technician and teacher who influences generations of ceramicists. Woodward repeatedly seeks his expertise regarding technical aspects and potential appointments at Newcomb Pottery.

1900 The Society of Arts and Crafts, Boston (SACB), sets up a jury system for its members with Denman Waldo Ross (1853–1935), Professor of Art at Harvard University, as a judge and critic. Several Newcomb decorators attend Ross's Harvard Summer School classes in "Pure Design," including Mary Sheerer in 1901 and Marie de Hoa LeBlanc in 1902.

1901 The Gustave Stickley Company begins doing business as United Crafts, thus connecting craft and education with the furniture enterprise. Stickley adopts a joiner's compass shopmark with the motto "Als ik kan" (translated from Flemish to "As I Can") as his trademark. His magazine, *The Craftsman*, is published for the first time in October. Irene Sargent (1852–1932), Professor of Literature at Syracuse University, serves as editor of *The Craftsman* for the next four years.

1901 Adelaide Robineau moves to Syracuse. The *Keramic Studio* offices are located four blocks from Stickley's Craftsman Building.

1901 Newcomb Pottery introduces its date code system of letters and numbers.

1901 The Pan-American Exposition is held in Buffalo, New York. Stickley's United Crafts and Grueby Faience Company exhibit together. Newcomb Pottery is included in the Tiffany Glass Company display. (See Fig. 17, page 17 of this catalogue)

1901 Ellsworth Woodward becomes an active member of the SACB and holds Master status there until 1917.

1902 Following a house fire in the Stickley family's Columbus Avenue home in Syracuse on Christmas Eve 1901, Stickley renovates the interior, creating the first fully-realized Craftsman domestic interior as he'd envisioned it. The house and the bold massive, rectilinear Craftsman furniture the firm designs in 1902 and 1903 combine to define his Arts and Crafts aesthetic going forward. The Craftsman metal shop opens, and Stickley embarks on a European trip, which includes visits to the Paris shops of Siegfried Bing and René Lalique.

1902 A new art building is erected adjoining the Newcomb College Campus. The pottery's decoration evolves toward more bold and incised



Gustav Stickley, Harvey Ellis design
inlaid armchair ca. 1903–1904.
Collection of the Stickley Museum
at Craftsman Farms (1999.60.01)



Table scarf featuring a landscape design,
ca. 1905–1916, Newcomb College (attributed),
embroiderer unknown, 58 5/8 x 15 3/8 in. Fuldner
Collection

designs. Newcomb's embroidery and needlework department is founded.

1903 Stickley attends the 7th exhibition of the Arts and Crafts Exhibition Society, London in January. He holds his own Arts and Crafts exhibition at The Craftsman Building in Syracuse in March and a month later in Rochester, New York. Newcomb pottery is displayed at both exhibitions. Stickley drops the "e" on the end of "Gustave."

1903 Stickley hires furniture designer Harvey Ellis (1852–1904) in late May. The firm's new line of graceful inlaid furniture is introduced in the July issue of *The Craftsman*. In December, Newcomb and Stickley both exhibit at the Art Institute of Chicago and are favorably reviewed in the museum's publication, *The Sketchbook*.

1903 Stickley inaugurates the Craftsman textile and needlework department in the July issue of *The Craftsman*. The department embraces an approach to textile design similar to Newcomb's, utilizing natural

materials and simple patterns. Two articles on Newcomb crafts are published in *The Craftsman*: in October, Irene Sargent's "An Art Industry of the Bayous: The Pottery of Newcomb College" introduces Newcomb Pottery to a wider readership; in December, "Art Needlework in Newcomb College" showcases the school's embroidery program.

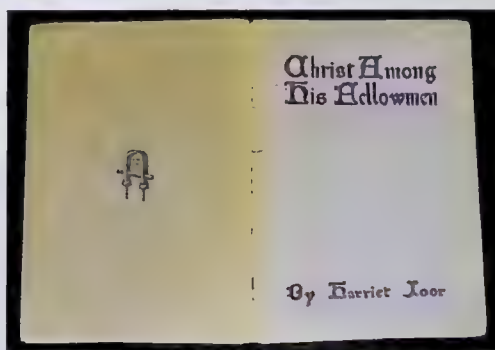
1903–1904 The trade name United Crafts is gradually phased out and replaced by Craftsman Workshops.

1904 Harvey Ellis dies in January. The inlaid designs created during Ellis's brief tenure are abandoned. Stickley continues to focus on the refinement of his simplified furniture designs.

1904 The Louisiana Purchase Exposition is held in St Louis, Missouri. This is the first exposition to integrate the fine and applied arts. The submissions are organized and vetted by Fredrick Allen Whiting (1873–1959), secretary of the SACB. Stickley's furniture is used as staging in the California Building. Newcomb wins a silver medal.



Table scarf, China Tree design (No. 918), ca. 1907, Craftsman Workshops, designed by Harriet Coulter Joor (1875–1965), embroiderer unknown, 70 x 14 1/2 in., Collection of Crab Tree Farm. Photograph courtesy of the Dallas Museum of Art; photography by Brad Flowers



Harriet Joor, *Christ Among His Fellowmen*. Syracuse, NY: Gustav Stickley, *The Craftsman*, December, 1905, reprinted from *The Craftsman*, December 1905, 5 1/2 in. x 8 in. Fuldner Collection

1905 Stickley moves his publishing business from Syracuse to New York City in order to gain greater commercial visibility. He opens his "Branch Exposition Office" and showroom at 29 West 34th Street.

1905 Harriet Joor leaves Newcomb to teach at the University of Chicago. In the December issue of *The Craftsman*, Joor publishes two stories "Christ Among His Fellowmen" and "The Gift: A Christmas Story." The former is also published by Stickley as a separate booklet.

1906 The National Society of Craftsman (NSC) is established in New York City and holds its first exhibition at its headquarters in the National Arts Club Building at 119 East 19th Street. Stickley and decorators from Newcomb are members from its inception.

1905 Harriet Joor designs textiles for Stickley's Craftsman Workshops, likely on a freelance basis. Some of Stickley's most iconic designs can be traced to her, including *Pine Cone* (1905), *China Tree* (1907), *Crab Apple* (1907), and *Dragonfly* (1907).

1907 Newcomb pottery and needlework are exhibited at the 10th anniversary exhibition of

the SACB. The National League of Handicraft Societies (NLHS), a network of smaller organizations that shared exhibits and traveling libraries, is founded as an outgrowth of the exhibition.

1908 Stickley travels again to Europe. Back in the US, he moves his architectural and editorial departments to 41 West 34th Street in New York and opens a Craftsman retail store in Boston on Boylston Street; He establishes the Craftsman Home Building Co. to construct his Craftsman houses. He starts buying land in Morris Plains, New Jersey, for Craftsman Farms.

1908 Ellsworth Woodward grooms Newcomb crafts (textiles, metalwork, jewelry, and pottery) for a wider audience with national exhibitions, sales outlets, and fairs. Newcomb products retail nationwide. By this time, Stickley has as many as fifty "Craftsman Associates," exclusive retailers of his products located throughout the country.

1908 Harriet Joer joins the SACB as a designer and holds Craftsman level status until 1912.

1909 Stickley's Craftsman Publishing Company publishes its first book, *Craftsman Homes*, a compilation of Craftsman house plans. According to *The Craftsman*, three editions of the book are published and over 20,000 are sold.

1910 Paul Cox (1879–1968), a graduate of Alfred University, recommended by Binns, joins Newcomb Pottery as a glaze chemist. Cox introduces the school's hallmark matte glaze.



Vase decorated with moon, moss, and oak landscape, 1927. Newcomb Pottery, designed by Anna Frances Simpson (1880–1930), H. 10 in., Metropolitan Museum of Art, Promised Gift of Robert A. Ellison, Jr. [L.2009.22.240]. Photography by Robert A. Ellison, Jr.

1910 Stickley furniture undergoes design changes to facilitate efficient manufacturing techniques.

1910 Circulation of *The Craftsman* peaks at 22,500 subscriptions.

1910–1925 Newcomb Pottery becomes more standardized, with fewer decorators making pottery. The development of the matte glaze changes the pottery's direction from bold, incised designs to more naturalistic modeling in slight relief. By the early teens, the majority of the pottery produced at Newcomb reflects a conservative, tonalist style. The pottery adopts its ubiquitous modeled Spanish oak, moss, and moon motif. Newcomb continues to adapt its designs, including Art Deco motifs in the 1920s.

1911 The Newark Museum in Newark, New Jersey, purchases six pieces of Newcomb Pottery from its "Modern Pottery" exhibition of 1910.

1911 Stickley moves his family to Craftsman Farms in Morris Plains, New Jersey.

1912 The corporate name "The Gustave Stickley Company" becomes "Gustav Stickley The Craftsman Incorporated." The company continues to use the trade name "Craftsman Workshops." Stickley publishes his second book of house plans, *More Craftsman Homes*.

1913 Stickley opens the Craftsman Building, a twelve-story retail department store at 6 East 39th Street, New York City. This "treasure-house for the homelover" devotes floors to furniture and furnishings,

homebuilding, *The Craftsman* magazine, and a true farm-to-table restaurant (bringing goods directly from Craftsman Farms in New Jersey). The building marks Stickley's commercial peak and the beginning of his downfall as he becomes overextended and as the economy and tastes begin to change.

1915 Newcomb exhibits at the Panama-Pacific Exposition in San Francisco, California.

1915 The Craftsman Workshops (Gustav Stickley The Craftsman Incorporated) announces bankruptcy.

1916 *The Craftsman* ceases publication in December. Between 1916 and 1918 Craftsman Workshops is absorbed by L. & J.G. Stickley, the furniture-manufacturing firm run by Gustav's brothers Leopold and John George.

1917 Craftsman Farms is sold and Stickley returns to Syracuse effectively retiring from the furniture trade.

1920s The L. & J.G. Stickley Company stops making Arts and Crafts furniture and once again embraces the Colonial Revival style.

1940 Newcomb Pottery closes.

1941 The Newcomb Guild is established as a continuation of the crafts program at Newcomb. The Guild closes around 1952.

1972 Interest in the Arts and Crafts movement is resurrected with the exhibition *The Arts and Crafts Movement in America 1876–1916* at Princeton University in Princeton, New Jersey. The exhibition includes both Newcomb pottery and Stickley furniture. This show, more than

any other single event, becomes credited with beginning what is today referred to as the Arts and Crafts revival.

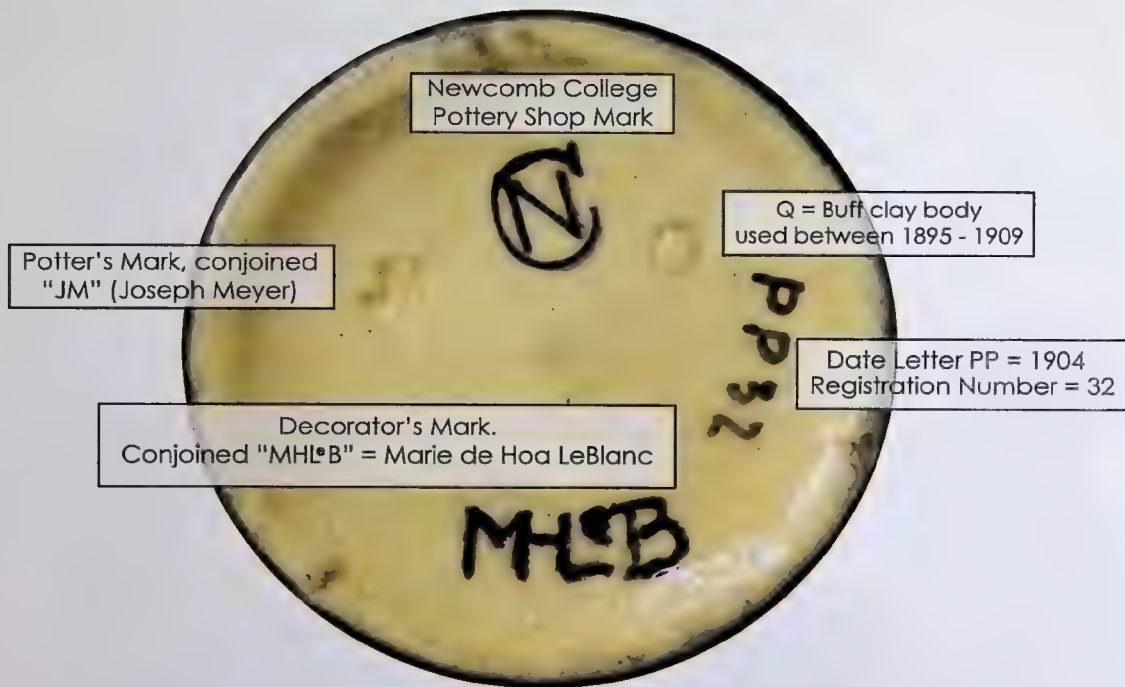
1974 – Present L. & J. G. Stickley, the successor company to Craftsman Workshops, is sold to Alfred and Aminl Audi. Following renewed interest in Arts and Crafts, the company brings back a number of Gustav Stickley's original designs. The company remains in operation today, producing furniture in various styles, including Arts and Crafts.

24 M.B.M.



Fuldner Collection (6)

EXHIBITION CHECKLIST and NEWCOMB POTTERY MARKS KEY



The following marks key corresponds to the Fuldner Collection pieces in this exhibition.

Clay Types

Q = Buff clay body used
between 1895 and 1909

U = White clay body used
between 1895 and 1902

Date Marks

△ = 1901	BB = 1903	AN = 1905
B = 1901	CC = "	AR = "
H = 1902	NN = "	BL = 1906
M = "	PP = 1904	CG = 1908
K = "	TT = "	EC = 1910
N = "	YY = "	GK = 1914
O = "	AL = 1905	

Distinctive Marks

X = Piece not for sale,
reserved for decorator
or college.

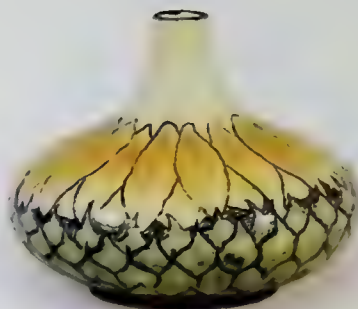
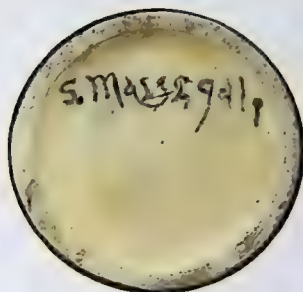
*Refer to *Marks and Makers: Basic Marks and Dating* by Walter Bob (pages 273-277);
Newcomb Pottery & Crafts: An Educational Enterprise for Southern Women, 1895-1940
by Jessie Poesch with Sally Main.

1. BUD VASE WITH SUNFLOWER, ca. 1897 – 1900

S. Massegala, decorator

Signed S. Massegala; impressed NC; P

H: 4 in. Dia: 4 3/4 in.

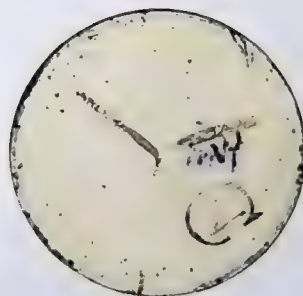


2. VASE WITH ABSTRACT MOTHS, ca. 1897 – 1900

Katherine Kopman (1869–1950), decorator (attributed)

Impressed NC; illegible initials.

H: 3 1/8 in. Dia: 3 1/8 in.

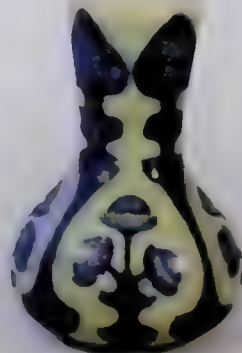
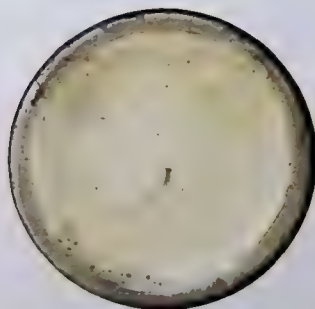


3. VASE WITH THISTLES, ca. 1900

Gertrude Roberts Smith (1868–1962), decorator

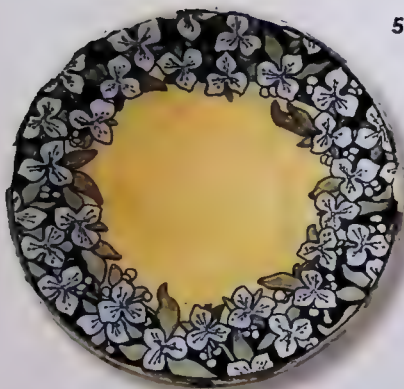
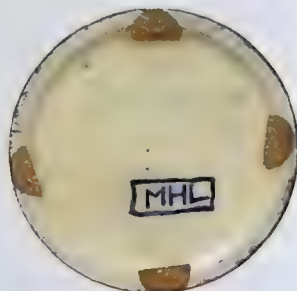
Incised Smith; impressed NC; U

H: 3 1/4 in. Dia: 2 in.

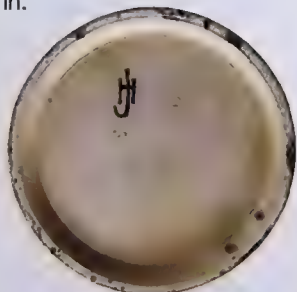




- 4. VASE WITH PLANT CROSS-SECTIONS, ca. 1900**
 Marie de Hoa LeBlanc (1874–1954) and
 Emilie de Hoa LeBlanc (1870–1941), decorators
 Signed MHL; impressed EHL;
 partial mark NEWCOMB COLLEGE; JM; U
 H: 3 7/8 in. Dia: 5 1/4 in.



- 5. PLATE WITH SPIDERWORT (Job's Tears), ca. 1901**
 Harriet Coulter Joor (1875–1965), decorator
 Signed HJ; impressed NC; JM; Q;
 indistinct incised 1 in triangle
 Dia: 9 in.

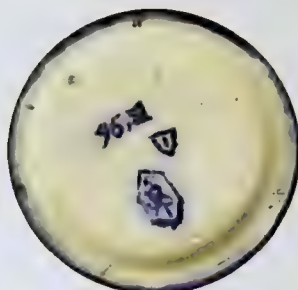


- 6. VASE WITH POPPIES, ca. 1901**
 Marie Medora Ross (1844–1920), decorator
 Signed MR; impressed NC; JM in cartouche; M
 H: 7 3/4 in. Dia: 3 3/4 in.



7. VASE WITH PINE TREE LANDSCAPE, 1901

Elizabeth Goelet Rogers (1871–1933), decorator
Signed EGR in cartouche; date code B'96,
Impressed NC; JM; U; 1 in a triangle
H: 8 1/2 in. Dia: 3 1/4 in.



8. THREE-PIECE DESK SET WITH CURVILINEAR ABSTRACT DESIGN, ca. 1900–1902

Gertrude Roberts Smith (1868–1962),
decorator (attributed)



Covered inkwell with insert: Signed S in a square; partial paper label; impressed NC; Q

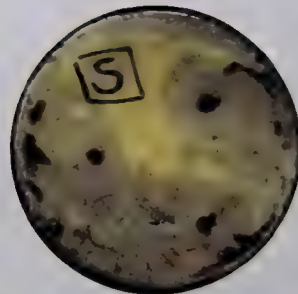
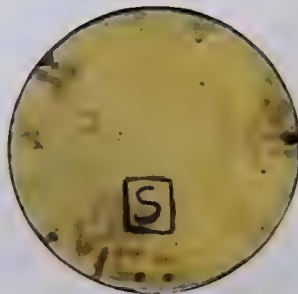
H: 3 3/4 in. Dia: 3 3/4 in.

Quill holder. Signed S in a square; impressed NC; Q

H: 4 1/2 in. Dia: 3 in.

Sponge holder. Signed S in a square; impressed NC

H: 1 in. Dia: 2 1/2 in.





9. CANDLESTICK WITH BULLFROGS AND CRESCENT MOONS, 1902

Leona Fischer Nicholson (1875–1966), decorator

Signed LN; date code H38X

H: 11 in. Dia: 7 in.



10. VASE WITH OVERLAPPING LEAVES, 1902

Decorator unknown

Date code K97X; NC; JM; U

H: 7 7/8 in. Dia: 5 1/2 in.

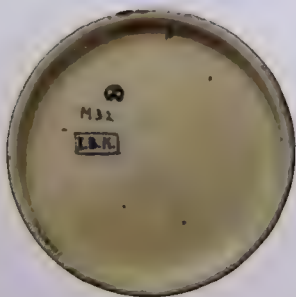


11. CHARGER WITH FIG LEAVES AND FRUITS, 1902

Irene Borden Keep (1876–1954), decorator

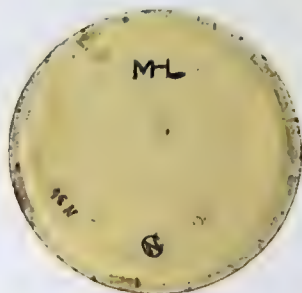
Signed I.B.K.; date code M32; impressed NC; JM; U

Dia: 10 3/4 in.



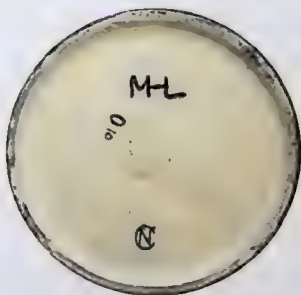
12. VASE WITH LARGE ROUND MEDALLIONS, 1902

Maria de Hoa LeBlanc (1874–1954), decorator
Signed MHL; date code N36; impressed NC; JM; Q
H: 11 1/4 in. Dia: 10 in.



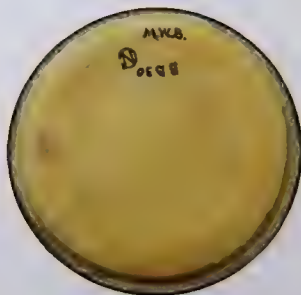
13. VASE WITH FIG LEAVES, 1902

Marie de Hoa LeBlanc (1874–1954), decorator
Signed MHL; date code 010; impressed NC; JM; U
H: 11 1/4 in. Dia: 9 in.



14. JARDINIERE WITH GERANIUMS, 1903

Mary Williams Butler (1873–1937), decorator
Signed M.W.B.; date code BB30; impressed NC; JM; Q
H: 5 7/8 in. Dia: 8 1/2 in.



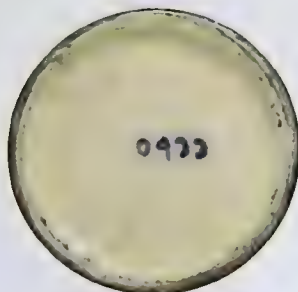


15. VASE WITH THISTLES, 1903

Decorator unknown

Date code CC60; impressed NC; JM; W

H: 8 1/2 in. Dia: 4 1/4 in.



16. VASE WITH INTERLOCKING CARTOUCHES, 1903

Henrietta Bailey (1874–1950), decorator

Signed HB; date code NN38; impressed NC; JM; W

H: 5 in. Dia: 3 1/2 in.



17. COVERED JAR WITH VIOLETS, 1904

Marie de Hoa LeBlanc (1874–1954), decorator

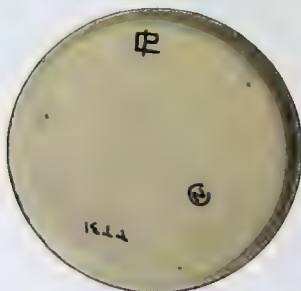
Signed MHLeB; date code PP32; impressed NC; JM; Q

H: 7 1/4 in. Dia: 3 7/8 in.



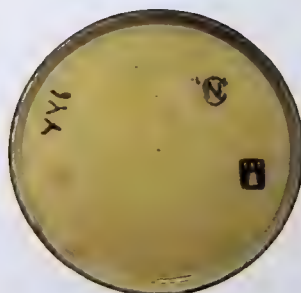
18. PLATE WITH BORDER OF CRAB APPLES, 1904

Charlotte Payne (1877–1963), decorator
Signed CP; date code TT31; impressed NC; JM; W
Dia: 9 1/2 in.



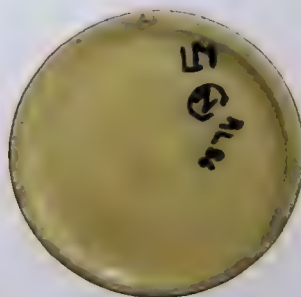
19. BOWL WITH PANELS OF PODS, 1904

Decorator unknown
Unidentified initials; date code YY6; impressed NC; JM; Q
H: 2 1/4 in. Dia: 6 3/4 in.



20. VASE WITH BAND OF POPPY BUDS, 1905

Leona Fischer Nicholson (1875–1966), decorator
Signed LN; date code AL86; impressed NC; JM; Q
H: 10 3/8 in. Dia: 4 3/4 in.





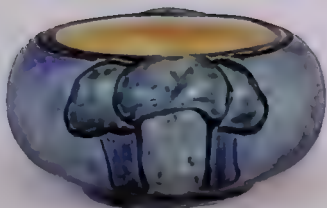
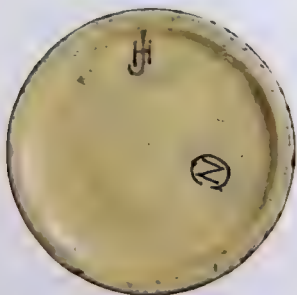
21. VASE WITH STYLIZED TREES, 1905

Mazie Teresa Ryan (1877–1946), decorator
Signed M T RYAN; date code AN45; impressed NC; JM; Q
H: 4 3/8 in. Dia: 2 1/2 in.



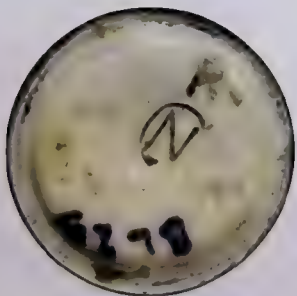
22. PITCHER WITH LILIES, 1905

Harriet Coulter Joor (1875–1965), decorator
Signed HJ twice; date code AR13; impressed NC; JM; Q
H: 8 in. Dia: 6 in.



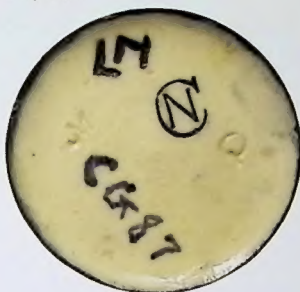
23. BOWL WITH MUSHROOMS, 1906

Marie-Jeanne Amelie Roman (1873–1955), decorator
Signed AR; date code BL28; impressed NC; JM; W
H: 1 3/4 in. Dia: 3 1/2 in.



24. INKWELL WITH CEDAR TREES, 1908

Leona Fischer Nicholson (1875–1966), decorator
Signed LN; date code CG87; impressed NC; JM; Q
H: 2 1/2 in. Dia: 3 1/2 in.



25. COVERED INKWELL WITH FORGET-ME-NOTS, 1910

Gerald Mauberret (1882–1963), decorator
Signed G.M.; date code EC79; impressed NC; JM; Q
H: 3 1/2 in. Dia: 3 1/2 in.



26. PLATE WITH SWIRLING LILIES, 1914

Sarah Agnes Estelle Irvine (1885–1970), decorator
Signed SI; date code GK74; impressed NC; 218; B in a circle;
impressed cartouche in rim
Dia: 7 1/4 in.



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Various articles in *Keramic Studio*

For further reading on Gustav Stickley and the Arts and Crafts Movement, visit our online bibliography:
stickleymuseum.org/learn-more/further-reading.html

Readers may wish to see earlier exhibition catalogues produced by the Stickley Museum at Craftsman Farms.

Mr. Stickley's Catalogues (2008) Mr. Stickley's Home: 1911 (2011)

Mr. Stickley's Restaurant (2009) Mr. Stickley's Lighting (2012)

Mr. Stickley's Needle-Work (2010) 1910's Style: Fashion at Craftsman Farms (2013)

Early Newcomb Pottery, From the Barbara and Henry Fuldner Collection (2016)

The "Mr. Stickley" exhibition catalogues are available at the Stickley Museum at Craftsman Farms shop and can be ordered by phone at 973.540.0311 or through the Museum's website: stickleymuseum.org.



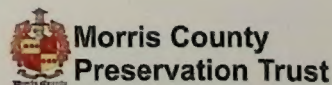
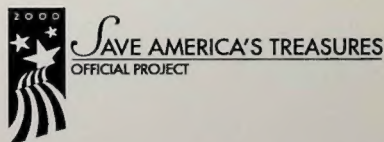
(photo by Kristen H. Sensenig, SMCF)

About The STICKLEY MUSEUM AT CRAFTSMAN FARMS

2352 Route 10 West, Morris Plains, New Jersey 07950 — phone: 973.540.0311

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF is a 501(c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. SMCF received an operating grant from the New Jersey Historical Commission. SMCF gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund.

The museum's regular hours are Thursday through Sunday, from 12 to 4 p.m. year round, with tours hourly from 12:15 to 3:15 on days when there are no special programs. The entrance is located at the intersection of Manor Lane and Route 10 West in Morris Plains, New Jersey. Standard admission is Free for Members; \$10 for Adults; \$7 for Seniors and Students; \$4 for Children.



visit us online at: StickleyMuseum.org



EARLY NEWCOMB POTTERY

FROM THE BARBARA AND HENRY FULDNER COLLECTION

Exhibition May 7— November 6, 2016
presented by

THE STICKLEY MUSEUM
AT CRAFTSMAN FARMS
Parsippany, New Jersey

Early Newcomb Pottery
Full Price

\$7.00



3504